

General Certificate of Education
June 2008
Advanced Level Examination



**ENGLISH LANGUAGE AND LITERATURE
(SPECIFICATION A)
Unit 5 Texts and Audience**

NTA5

Wednesday 11 June 2008 1.30 pm to 3.45 pm

For this paper you must have:

- a 16-page answer book.

Time allowed: 2 hours 15 minutes

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is NTA5.
- Answer **one** question from Section A **and both** parts of Question 13 in Section B.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.

Information

- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 150.
- All questions carry 50 marks.
- Section A carries 50 marks, and Section B carries 100 marks.
- You will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

Advice

- You should spend no longer than 45 minutes on your Section A question, and 45 minutes on Question 13(a) and 45 minutes on Question 13(b).

SECTION A – Dramatic Study

Answer **one** question from this section.

You should spend no longer than 45 minutes on your Section A question.

Hamlet – William Shakespeare

EITHER

1 Read the extract printed below.

How does Shakespeare convey a sense of guilt, here **and** elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

KING O, my offence is rank. It smells to heaven.
 It hath the primal eldest curse upon't,
 A brother's murder. Pray can I not,
 Though inclination be as sharp as will.
 My stronger guilt defeats my strong intent,
 And like a man to double business bound
 I stand in pause where I shall first begin,
 And both neglect. What if this cursèd hand
 Were thicker than itself with brother's blood,
 Is there not rain enough in the sweet heavens
 To wash it white as snow? Whereto serves mercy
 But to confront the visage of offence?
 And what's in prayer but this twofold force,
 To be forestallèd ere we come to fall
 Or pardoned being down? Then I'll look up.
 My fault is past. But, O, what form of prayer
 Can serve my turn? 'Forgive me my foul murder'?
 That cannot be, since I am still possessed
 Of those effects for which I did the murder,
 My crown, mine own ambition, and my Queen.
 May one be pardoned and retain th'offence?
 In the corrupted currents of this world
 Offence's gilded hand may shove by justice;
 And oft 'tis seen the wicked prize itself
 Buys out the law. But 'tis not so above.
 There is no shuffling. There the action lies
 In his true nature, and we ourselves compelled,
 Even to the teeth and forehead of our faults,
 To give in evidence. What then? What rests?
 Try what repentance can. What can it not?
 Yet what can it when one cannot repent?
 O, wretched state! O, bosom black as death!
 O limèd soul, that struggling to be free
 Art more engaged! Help, angels! Make assay.
 Bow, stubborn knees, and, heart with strings of steel,
 Be soft as sinews of the new-born babe.
 All may be well.

Act 3 Scene 3

OR

2 Read the extract printed below.

How does Shakespeare present Ophelia, here **and** elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

HAMLET ... I did love you once.

OPHELIA Indeed, my lord, you made me believe so.

HAMLET You should not have believed me. For virtue cannot so inoculate our old stock but we shall relish of it. I loved you not.

OPHELIA I was the more deceived.

HAMLET Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me. I am very proud, revengeful, ambitious, with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves all. Believe none of us. Go thy ways to a nunnery. Where's your father?

OPHELIA At home, my lord.

HAMLET Let the doors be shut upon him, that he may play the fool nowhere but in's own house. Farewell.

OPHELIA O, help him, you sweet heavens!

HAMLET If thou dost marry, I'll give thee this plague for thy dowry: be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery. Go, farewell. Or if thou wilt needs marry, marry a fool. For wise men know well enough what monsters you make of them. To a nunnery, go, and quickly too. Farewell.

OPHELIA O heavenly powers, restore him!

HAMLET I have heard of your paintings too, well enough. God hath given you one face, and you make yourselves another. You jig and amble, and you lisp. You nickname God's creatures and make your wantonness your ignorance. Go to, I'll no more on't. It hath made me mad. I say we will have no more marriage. Those that are married already – all but one – shall live. The rest shall keep as they are. To a nunnery, go. *Exit*

OPHELIA

O, what a noble mind is here o'erthrown!
 The courtier's, soldier's, scholar's, eye, tongue, sword,
 Th'expectancy and rose of the fair state,
 The glass of fashion and the mould of form,
 Th'observed of all observers, quite, quite down!
 And I, of ladies most deject and wretched,
 That sucked the honey of his music vows,
 Now see that noble and most sovereign reason
 Like sweet bells jangled, out of time and harsh,
 That unmatched form and feature of blown youth
 Blasted with ecstasy. O, woe is me
 T'have seen what I have seen, see what I see!

Twelfth Night – William Shakespeare

OR**3** Read the extract printed below.

How does Shakespeare present Viola, here **and** elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

VIOLA The honourable lady of the house, which is she?

OLIVIA Speak to me, I shall answer for her. Your will?

VIOLA Most radiant, exquisite, and unmatchable beauty –
I pray you, tell me if this be the lady of the house, for I never saw her. I would be loath to cast away my speech; for besides that it is excellently well penned, I have taken great pains to con it. Good beauties, let me sustain no scorn. I am very comptible, even to the least sinister usage.

OLIVIA Whence came you, sir?

VIOLA I can say little more than I have studied, and that question's out of my part. Good gentle one, give me modest assurance if you be the lady of the house, that I may proceed in my speech.

OLIVIA Are you a comedian?

VIOLA No, my profound heart; and yet, by the very fangs of malice, I swear I am not that I play. Are you the lady of the house?

OLIVIA If I do not usurp myself, I am.

VIOLA Most certain, if you are she, you do usurp yourself; for what is yours to bestow is not yours to reserve. But this is from my commission. I will on with my speech in your praise, and then show you the heart of my message.

OLIVIA Come to what is important in't. I forgive you the praise.

VIOLA Alas, I took great pains to study it, and 'tis poetical.

OLIVIA It is the more like to be feigned; I pray you, keep it in. I heard you were saucy at my gates, and allowed your approach rather to wonder at you than to hear you. If you be not mad, be gone; if you have reason, be brief. 'Tis not that time of moon with me, to make one in so skipping a dialogue.

MARIA (*showing Viola the way out*) Will you hoist sail, sir? Here lies your way.

VIOLA No, good swabber, I am to hull here a little longer. Some mollification for your giant, sweet lady! Tell me your mind; I am a messenger.

OLIVIA Sure, you have some hideous matter to deliver, when the courtesy of it is so fearful. Speak your office.

VIOLA It alone concerns your ear. I bring no overture of war, no taxation of homage. I hold the olive in my hand; my words are as full of peace as matter.

Act 1 Scene 5

OR

4 Read the extract printed below.

Examine how Shakespeare creates humour, here **and** elsewhere in the play.

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

MARIA Get ye all three into the box-tree. Malvolio's coming down this walk, he has been yonder i'the sun practising behaviour to his own shadow this half-hour. Observe him, for the love of mockery, for I know this letter will make a contemplative idiot of him. Close, in the name of jesting!

The men hide. Maria throws down a letter

Lie thou there – for here comes the trout that must be caught with tickling. *Exit*

Enter Malvolio

MALVOLIO 'Tis but fortune, all is fortune. Maria once told me she did affect me; and I have heard herself come thus near, that should she fancy, it should be one of my complexion. Besides, she uses me with a more exalted respect than anyone else that follows her. What should I think on't?

SIR TOBY Here's an overweening rogue!

FABIAN O, peace! Contemplation makes a rare turkey-cock of him; how he jets under his advanced plumes!

SIR ANDREW 'Slight, I could so beat the rogue!

SIR TOBY Peace, I say!

MALVOLIO To be Count Malvolio ...

SIR TOBY Ah, rogue!

SIR ANDREW Pistol him, pistol him!

SIR TOBY Peace, peace!

MALVOLIO There is example for't. The lady of the Strachy married the yeoman of the wardrobe.

SIR ANDREW Fie on him! Jezebel!

FABIAN O, peace! Now he's deeply in. Look how imagination blows him.

MALVOLIO Having been three months married to her, sitting in my state ...

SIR TOBY O for a stone-bow to hit him in the eye!

MALVOLIO Calling my officers about me, in my branched velvet gown, having come from a day-bed, where I have left Olivia sleeping ...

SIR TOBY Fire and brimstone!

FABIAN O, peace, peace!

MALVOLIO And then to have the humour of state; and after a demure travel of regard – telling them I know my place, as I would they should do theirs – to ask for my kinsman Toby.

SIR TOBY Bolts and shackles!

FABIAN O, peace, peace, peace! Now, now!

Act 2 Scene 5

Turn over ►

King Lear – William Shakespeare

OR**5** Read the extract printed below.

How does Shakespeare present the relationship between Lear and the Fool, here **and** elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

FOOL If a man's brains were in's heels, were't not in danger of kibes?

LEAR Ay, boy.

FOOL Then I prithee be merry. Thy wit shall not go slipshod.

LEAR Ha, ha, ha!

FOOL Shalt see thy other daughter will use thee kindly; for though she's as like this as a crab's like an apple, yet I can tell what I can tell.

LEAR What canst tell, boy?

FOOL She will taste as like this as a crab does to a crab. Thou canst tell why one's nose stands i'the middle on's face?

LEAR No.

FOOL Why, to keep one's eyes of either side's nose; that what a man cannot smell out he may spy into.

LEAR I did her wrong.

FOOL Canst tell how an oyster makes his shell?

LEAR No.

FOOL Nor I neither. But I can tell why a snail has a house.

LEAR Why?

FOOL Why, to put's head in; not to give it away to his daughters, and leave his horns without a case.

LEAR I will forget my nature. So kind a father! – Be my horses ready?

FOOL Thy asses are gone about 'em. The reason why the seven stars are no more than seven is a pretty reason.

LEAR Because they are not eight?

FOOL Yes, indeed. Thou wouldst make a good fool.

LEAR To take't again perforce! Monster ingratitude!

FOOL If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.

LEAR How's that?

FOOL Thou shouldst not have been old till thou hadst been wise.

LEAR

O let me not be mad, not mad, sweet heaven!

Keep me in temper; I would not be mad!

How now! Are the horses ready?

KNIGHT Ready, my lord.

LEAR Come, boy. *Exeunt all except the Fool*

Act 1 Scene 5

OR**6** Read the extract printed below.

Examine Shakespeare's portrayal of suffering, here **and** elsewhere in the play.

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

*Enter Lear with Cordelia in his arms, followed by
Second Officer and others -*

LEAR

Howl, howl, howl! O, you are men of stones!
Had I your tongues and eyes I'd use them so
That heaven's vault should crack. She's gone for ever.
I know when one is dead and when one lives;
She's dead as earth. Lend me a looking-glass;
If that her breath will mist or stain the stone,
Why then she lives.

KENT

Is this the promised end?

EDGAR

Or image of that horror?

ALBANY

Fall and cease!

LEAR

This feather stirs – she lives! If it be so,
It is a chance which does redeem all sorrows
That ever I have felt.

KENT

O my good master!

LEAR

Prithee away.

EDGAR

'Tis noble Kent, your friend.

LEAR

A plague upon you, murderers, traitors all!
I might have saved her; now she's gone for ever.
Cordelia, Cordelia, stay a little. Ha!
What is't thou sayest? Her voice was ever soft,
Gentle and low – an excellent thing in woman.
I killed the slave that was a-hanging thee.

SECOND OFFICER

'Tis true, my lords; he did.

LEAR

Did I not, fellow?

I have seen the day, with my good biting falchion
I would have made him skip. I am old now
And these same crosses spoil me. – Who are you?
Mine eyes are not o'the best, I'll tell you straight.

KENT

If Fortune brag of two she loved and hated
One of them we behold.

LEAR

This is a dull sight. Are you not Kent?

KENT

The same –

Your servant Kent. Where is your servant Caius?

LEAR

He's a good fellow, I can tell you that;
He'll strike, and quickly too. He's dead and rotten.

Act 5 Scene 3

Turn over ►

The Winter's Tale – William Shakespeare

OR

7 Read the extract printed below.

Examine Shakespeare's use of references to the gods and fate, here **and** elsewhere in the play.

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

FLORIZEL

These your unusual weeds to each part of you
Does give a life: no shepherdess, but Flora
Peering in April's front. This your sheep-shearing
Is as a meeting of the petty gods,
And you the queen on't.

PERDITA

Sir, my gracious lord,
To chide at your extremes it not becomes me –
O, pardon that I name them: your high self,
The gracious mark o'th'land, you have obscured
With a swain's wearing, and me, poor lowly maid,
Most goddess-like pranked up. But that our feasts
In every mess have folly, and the feeders
Digest it with accustom, I should blush
To see you so attired, swoon, I think,
To show myself a glass.

FLORIZEL

I bless the time
When my good falcon made her flight across
Thy father's ground.

PERDITA

Now Jove afford you cause!
To me the difference forges dread; your greatness
Hath not been used to fear. Even now I tremble
To think your father by some accident
Should pass this way, as you did. O, the Fates!
How would he look to see his work, so noble,
Vilely bound up? What would he say? Or how
Should I, in these my borrowed flaunts, behold
The sternness of his presence?

FLORIZEL

Apprehend
Nothing but jollity. The gods themselves,
Humbling their deities to love, have taken
The shapes of beasts upon them: Jupiter
Became a bull, and bellowed; the green Neptune
A ram, and bleated; and the fire-robed god,
Golden Apollo, a poor, humble swain,
As I seem now. Their transformations
Were never for a piece of beauty rarer,
Nor in a way so chaste, since my desires
Run not before mine honour, nor my lusts
Burn hotter than my faith.

Act 4 Scene 4

OR

8 Read the extract printed below.

How does Shakespeare present Hermione, here **and** elsewhere in the play?

In your answer you should consider:

- Shakespeare's language choices
- the ways in which attitudes and values are conveyed.

HERMIONE More than mistress of
Which comes to me in name of fault I must not
At all acknowledge. For Polixenes,
With whom I am accused, I do confess
I loved him as in honour he required:
With such a kind of love as might become
A lady like me; with a love even such,
So and no other, as yourself commanded;
Which not to have done I think had been in me
Both disobedience and ingratitude
To you and toward your friend, whose love had spoke
Even since it could speak, from an infant, freely
That it was yours. Now, for conspiracy,
I know not how it tastes, though it be dished
For me to try how. All I know of it
Is that Camillo was an honest man;
And why he left your court the gods themselves,
Wotting no more than I, are ignorant.

LEONTES
You knew of his departure, as you know
What you have underta'en to do in's absence.

HERMIONE
Sir,
You speak a language that I understand not.
My life stands in the level of your dreams,
Which I'll lay down.

LEONTES Your actions are my dreams.
You had a bastard by Polixenes,
And I but dreamed it. As you were past all shame –
Those of your fact are so – so past all truth;
Which to deny concerns more than avails: for as
Thy brat hath been cast out, like to itself,
No father owning it – which is indeed
More criminal in thee than it – so thou
Shalt feel our justice, in whose easiest passage
Look for no less than death.

HERMIONE Sir, spare your threats!
The bug which you would fright me with I seek.
To me can life be no commodity:
The crown and comfort of my life, your favour,
I do give lost, for I do feel it gone,
But know not how it went. My second joy,
And first-fruits of my body, from his presence
I am barred, like one infectious. My third comfort,
Starred most unluckily, is from my breast –
The innocent milk in its most innocent mouth –
Haled out to murder.

Act 3 Scene 2

Turn over ►

Doctor Faustus – Christopher Marlowe

OR**9** Read the extract printed below.

How does Marlowe convey the idea of delusion, here **and** elsewhere in the play?

In your answer you should consider:

- Marlowe's language choices
- the ways in which attitudes and values are conveyed.

FAUSTUS

One thing, good servant, let me crave of thee,
 To glut the longing of my heart's desire:
 That I might have unto my paramour
 That heavenly Helen which I saw of late,
 Whose sweet embracings may extinguish clean
 These thoughts that do dissuade me from my vow:
 And keep mine oath I made to Lucifer.

MEPHASTOPHILIS

Faustus, this, or what else thou shalt desire,
 Shall be performed in twinkling of an eye.

Enter HELEN

FAUSTUS

Was this the face that launched a thousand ships,
 And burnt the topless towers of Ilium?
 Sweet Helen, make me immortal with a kiss:
 Her lips sucks forth my soul, see where it flies!
 Come Helen, come, give me my soul again.
 Here will I dwell, for heaven be in these lips,
 And all is dross that is not Helena!

Enter OLD MAN

I will be Paris, and for love of thee,
 Instead of Troy shall Wittenberg be sacked;
 And I will combat with weak Menelaus,
 And wear thy colours on my plumed crest:
 Yea, I will wound Achilles in the heel,
 And then return to Helen for a kiss.
 O thou art fairer than the evening air,
 Clad in the beauty of a thousand stars,
 Brighter art thou than flaming Jupiter
 When he appeared to hapless Semele;
 More lovely than the monarch of the sky
 In wanton Arethusa's azured arms;
 And none but thou shalt be my paramour.

Exeunt [FAUSTUS *and* HELEN]

OLD MAN

Accursed Faustus, miserable man,
 That from thy soul exclud'st the grace of heaven,
 And fliest the throne of His tribunal seat!

Scene 12

OR

10 Read the extract printed below.

How does Marlowe create sympathy for Doctor Faustus, here **and** elsewhere in the play?

In your answer you should consider:

- Marlowe's language choices
- the ways in which attitudes and values are conveyed.

FAUSTUS

Ah Faustus,
 Now hast thou but one bare hour to live,
 And then thou must be damned perpetually.
 Stand still, you ever-moving spheres of heaven,
 That time may cease, and midnight never come.
 Fair Nature's eye, rise, rise again, and make
 Perpetual day, or let this hour be but
 A year, a month, a week, a natural day,
 That Faustus may repent and save his soul.
O lente, lente currite noctis equi!
 The stars move still, time runs, the clock will strike,
 The devil will come, and Faustus must be damned.
 O I'll leap up to my God! Who pulls me down?
 See, see where Christ's blood streams in the firmament!
 One drop would save my soul, half a drop: ah my Christ –
 Ah, rend not my heart for naming of my Christ;
 Yet will I call on him – O spare me, Lucifer!
 Where is it now? 'Tis gone: and see where God
 Stretcheth out his arm, and bends his ireful brows!
 Mountains and hills, come, come and fall on me,
 And hide me from the heavy wrath of God.
 No, no?
 Then will I headlong run into the earth:
 Earth, gape! O no, it will not harbour me.
 You stars that reigned at my nativity,
 Whose influence hath allotted death and hell,
 Now draw up Faustus like a foggy mist
 Into the entrails of yon labouring cloud,
 That when you vomit forth into the air
 My limbs may issue from your smoky mouths,
 So that my soul may but ascend to heaven.

The watch strikes

Ah, half the hour is past: 'twill all be past anon.
 O God, if thou wilt not have mercy on my soul,
 Yet for Christ's sake, whose blood hath ransomed me,
 Impose some end to my incessant pain:
 Let Faustus live in hell a thousand years,
 A hundred thousand, and at last be saved.
 O, no end is limited to damned souls!

Scene 13

Turn over ►

The Rover – Aphra Behn

OR**11** Read the extract printed below.

How does Behn present the relationship between Hellena and Florinda, here **and** elsewhere in the play?

In your answer you should consider:

- Behn’s language choices
- the ways in which attitudes and values are conveyed.

FLORINDA

I would give my garters she were in love, to be revenged upon her for abusing me. – How is’t, Hellena?

HELLENA

Ah, would I had never seen my mad monsieur – and yet for all your laughing, I am not in love – and yet this small acquaintance o’ my conscience will never out of my head.

VALERIA

Ha, ha, ha! I laugh to think how thou art fitted with a lover, a fellow that I warrant loves every new face he sees.

HELLENA

Hum, he has not kept his word with me here, and may be taken up – that thought is not very pleasant to me. What the deuce should this be now that I feel?

VALERIA

What is’t like?

HELLENA

Nay, the lord knows – but if I should be hanged I cannot choose but be angry and afraid when I think that mad fellow should be in love with anybody but me: what to think of myself, I know not. Would I could meet with some true damned gipsy that I might know my fortune.

VALERIA

Know it! Why there’s nothing so easy. Thou wilt love this wandering inconstant till thou find’st thyself hanged about his neck, and then be as mad to get free again.

FLORINDA

Yes, Valeria, we shall see her bestride his baggage horse and follow him to the campaign.

HELLENA

So, so, now you are provided for, there’s no care taken of poor me: but since you have set my heart a-wishing, I am resolved to know for what. I will not die of the pip, so I will not.

FLORINDA

Art thou mad to talk so? Who will like thee well enough to have thee, that hears what a mad wench thou art?

HELLENA

Like me! I don’t intend every he that likes me shall have me, but he that I like. I should have stayed in the nunnery still if I had liked my Lady Abbess as well as she liked me. No, I came thence not, as my wise brother imagines, to take an eternal farewell of the world, but to love and to be beloved, and I will be beloved, or I’ll get one of your men, so I will.

Act 3 Scene 1

OR

12 Read the extract printed below.

Examine Behn's attitudes to infidelity, here **and** elsewhere in the play.

In your answer you should consider:

- Behn's language choices
- the ways in which attitudes and values are conveyed.

ANGELICA

So will the devil! Tell me,
How many poor believing fools thou hast undone?
How many hearts thou hast betrayed to ruin?
– Yet these are little mischiefs to the ills
Thou'st taught mine to commit: thou'st taught it love!

WILLMORE

Egad, 'twas shrewdly hurt the while.

ANGELICA

Love, that has robbed it of its unconcern,
Of all that pride that taught me how to value it.
And in its room
A mean submissive passion was conveyed,
That made me humbly bow, which I ne'er did
To anything but Heaven.
Thou, perjured man, didst this, and with thy oaths,
Which on thy knees thou didst devoutly make,
Softened my yielding heart – and then, I was a slave.
– Yet still had been content to've worn my chains,
Worn 'em with vanity and joy forever,
Had'st thou not broke those vows that put them on.
'Twas then I was undone.

All this while follows him with the pistol to his breast.

WILLMORE

Broke my vows! Why, where hast thou lived?
Amongst the gods? For I never heard of mortal man
That has not broke a thousand vows.

ANGELICA

Oh, impudence!

WILLMORE

Angellica! That beauty has been too long tempting
Not to have made a thousand lovers languish,
Who, in the amorous fever, no doubt have sworn
Like me. Did they all die in that faith? Still adoring?
I do not think they did.

ANGELICA

No, faithless man: had I repaid their vows, as I did thine,
I would have killed the ingrateful that had abandoned me.

WILLMORE

This old general has quite spoiled thee. Nothing makes a woman so vain as being flattered; your old lover ever supplies the defects of age with intolerable dotage, vast charge, and that which you call constancy; and attributing all this to your own merits, you domineer, and throw your favours in's teeth, upbraiding him still with the defects of age, and cuckold him as often as he deceives your expectations. But the gay, young, brisk lover, that brings his equal fires, and can give you dart for dart, you'll find will be as nice as you sometimes.

Act 5 Scene 1

Turn over ►

SECTION B – Adaptation of Texts for an Audience

Answer **both** parts of Question 13.

You should spend no longer than 45 minutes on each question.

- 13** (a) Read the source material which follows. **Text A** is an article from *The Independent*; **Text B** is an extract from the ‘Health’ section of the *Channel 4* website.

Your task is to write the text of a **letter** from the head-teacher at a local primary school which is about to take part in the Adopt-a-School programme. The letter is aimed at parents of 10 – 11 year-old pupils.

You should explain clearly what the Adopt-a-School programme is and try to persuade parents of the value of physical education for their children.

You should adapt the source material, using your own words as far as possible. Your writing should be approximately 350 – 400 words in length.

- 13** (b) Compare your own writing with **either** Text A **or** Text B in order to highlight the choices you have made in your letter. In your comparison you should show:
- how language and form have been used to suit audience and purpose
 - how vocabulary and other stylistic features have been used to shape meaning and to achieve particular effects.

You should aim to write about 400 – 500 words in this comparative commentary.

END OF QUESTIONS

Text A

THE INDEPENDENT

THURSDAY 26 OCTOBER 2006

SCHOOLS

Lessons in fighting the flab

Children have never been fatter or unhealthier. The answer, according to some experts, is to get them off their backsides and into the gym. **Hilary Wilce** reports on a scheme linking schools with leisure centres

The children of St Joseph's Catholic Primary School, in Kingston, are doing a new exercise programme at their local leisure centre. Their head teacher, Merryl Roberson, knows it is working because they've only been doing it for three weeks and already they can walk over to the centre from the school without getting out of breath. So how long is the walk they have to do? She considers. "Oh, I'd say about seven or eight minutes."

The fitness levels of today's children are truly shocking. Much has been written about childhood obesity, and it is clear that worrying numbers of schoolchildren are getting tubbier by the day. But the real health-timebomb ticking away in the classroom is the fact that even the skinniest kids are seriously out of condition.

The children of St Joseph's are in no worse state than any others, and maybe better than many, but they often struggle to do the kind of everyday physical activities that yesterday's children did without a second thought.

And this, according to childhood fitness experts such as Neil Armstrong, a professor of paediatric physiology at Exeter University, is the nub of things.

Because the really big problem about children's fitness is not just that they eat junk food, and don't get enough sessions of school PE, but that their moment-to-moment lives have become so sedentary and lacking in activity.

This is one reason why the Fitness Industry Association (FIA) is now working to link leisure centres with schools. It hopes that its programmes will not only make children fitter in the short term, but also make them see that regular exercise can be fun, rewarding and part of their whole way of life.

For the past two-and-a-half years it has been running its Adopt-a-School programme for 10- and 11-year-old primary-school pupils, and has so far paired 300 schools with local health clubs and leisure centres. It sees it as a win-win programme, with children getting opportunities to exercise, and health clubs and leisure centres attracting a new generation of members.

And, while children's health is always a complex issue, the programme seems to be working. "We are looking at

the first generation of children who may have a lower life-expectancy than their parents and we know that 10 and 11 is the age when children form their ideas about exercise, which is why we started this," says the FIA's chief executive, Andrée Deane. "The programme is being evaluated by Loughborough University, and we already know that after six months, 60 per cent of the children are still physically active, eating more healthily and feeling inspired to try new activities."

The children at the Kingfisher Leisure Centre in Kingston, which is run by DC Leisure Management, explain why. Stephen Twizere, who is 11, is pouring with sweat after half an hour in the gym. "I like the bikes and I like the treadmill," he says. "I'm losing weight and I can go for longer on things without getting tired. And we do lots of different stuff. Last week we did yoga and meditation as well. It was good. I like everything that we do."

"It's really just fun," says Holly Barnes, 11, who is pedalling like fury on an exercise bike. "Look – my heart rate's up to 145!"

Fitness instructor Gareth Evans, who is moving around the gym answering constant questions, is clearly enjoying it, too. "They want to know so much stuff, but it's much better for us than just sitting here with nothing to do."

The association helps the centres with a pack of suggested activities and music for six weeks – the programme is designed to fit into a school's half-term period – although when St Joseph's adopted the scheme last year, it proved so popular that the school continued it for longer.

Enthusiastic young instructors and the ambience of a fitness club clearly capture young imaginations. While half of the 28 year-sixes on this year's Kingston programme work away in the gym, the other half are upstairs doing a work-out in a mirrored studio, with the 26-year-old Bozena Janackova, otherwise known as BJ. She is firm, but fun, and quickly has even the most recalcitrant children dancing along to the music with broad grins on their faces.

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